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Music & Dance



Dr.V.S.Sampathkumaraacharya receiving the title of 'Lalitha Kalashraya' given by Sri D.Subbaramaiah Fine Arts Trust, Bangalore from H.R. Leelavathi, President, Karnataka Sangeetha Nrithya Academy at Dr.H.N.Kalakshetra. He was also awarded the title of 'Sangeetha Vidya Nidhi' at the Sadas of the eight sangeetha sammelana of J.S.S. Sangeetha Sabha Trust, Mysore.

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Dr.S.C.Sharma, young musician and music scholar has been elected to preside over this year's Young Musicians' conference of the Karnataka Gana Kala Parishath to be held from 28 to 30th Dec.2001 at Sri Shringeri Shankara Mutt, Basavanagudi, Bangalore.

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From the Editor General **Referring notes on stage**

Now a days there has been an unpalatable trend developed in the Karnatak music concerts. The performing artistes have started referring notes on stage by having a bit of paper behind the electronic tambura. Is it good? Does it not affect the music being rendered?

A performer who needs a script for *ALL* his songs, even Vathapi Ganapathim and Mangalam as well, and *STILL* makes mistakes! There are vocalists and instrumentalists who refer to notes for the kanakkus (mathematics) that they render, leave alone the pathantharas. One is stunned to see them turn pages while rendering swaras and actually looking into their notebooks for several sangathees and the kanakku!!! Is it not ridiculous to see the performers looking at their books to render the pallavi piece of the RTP in 3 speeds!!? One's admonition, in this case, is do not plan to render that kriti if you don't know the text by heart. Nobody is forcing you to render a given set of kritis.

Perhaps this is a habit hangover from film playback singing, where you sing a song and then forget it! But that is not the case in Karnatak music. The least these artistes can do is learn up the song or simply refuse to sing if they do not know the song. It is ok if it is only a lee-dem where the motive is different. It is ok occasionally refer to a script for rare songs, usually not in their repertoire. In a concert one expects par quality and looking at the paper and rendering a Kamalamba Navavarnam will definitely not give you that.

It would be funny to see the performer put on his/her glasses after a raga alapana and remove them after rendering the krithi and again wear them to present swaras. One also doesn't understand why it is done with guilt, trying to hide the book with handbags and sruthi boxes! Any guarantee that the quality of music will improve with the notes written down and in front of the artiste? It is better to try sincerely and fail without these props than to fail in spite of them.

Given that bhava is a subjective feeling, still one would define it as 100% concentration on the meaning of what is rendered and the emotions brought with it. When you are looking at the notes to sing, the concentration is diverted to read through lines and turn over pages and the singing becomes pretty desultory. The momentum of singing is there (because of years of learning) but there certainly is a lack in emotional expression of the song. When you climb the stage you have special obligations. You are expected to do a good job and you are paid for it.

---Karnataka Kala Sri Dr.M.Surya Prasad



REVIEWS

BANGALORE:

Rapturous Radhika:

Yet to enter into her teens, petite dancer Radhika Iyengar sent the audience at Nalvady Krishnaraja Wodeyar Kala Mandira into raptures with her brisk and brilliant Bharatanatya performance. She is trained by Chetana Radhakrishna P.M. of Gurudeva Lalithakala Academy Mandya. IGP H.R. Kasturirangan inaugurated the dance recital. M.S. Atmananda, local MLA, presided. Critic K. Raghavendra Rao, K.S. Devaiah and others were the chief guests. Versatile dancer-Guru Kalamandalam Usha Datar was felicitated on the occasion.

Radhika created fine impression with impeccable lines and classical quality. She exuded total confidence in her rendition. Her Guru Chetan's effort in grooming her seemed to be praiseworthy. Radhika began her recital with Pushpanjali in Gambheera Nata. The alarippu in sankeerna dhruva tala was demanding. The jatiswara in Rasikapriya raga was convincing. She did well in handling the intricate patterns juxtaposed with the utterance of the nattuvanar and the mridanga play. The keertana in Mohana raga by Thyagaraja underscoring the great attributes of Sri Rama, was portrayed in a neat abhinaya. Ramayana was presented in a nutshell by highlighting a few episodes on the basis of the keertana. The chittaaiswaras were used for a fine nritta.

A padavarna in Shanmukhapriya in praise of Lord Venkateshwara further confirmed her abhinaya, nrithya and nritta prowess. Though 'Chandrachooda Shivashankara' by Purandaradasa is

a well-known composition and dearer to dancers for portrayal, a new experience was created when she delineated it. Portrayal of a few episodes like Manmatha dahana, Markendeya Uddhara and others spoke volumes of the extraordinarily talented dancer Radhika. Likewise another Dasara Devaranama 'Enu pelale Gopi' (Kalyani) followed bringing out the histrionic talents of the dancer with a glowing future.

Guru Chetana Radhakrishna P.M. led the orchestral group with her inspiring nattuvanga. Balasubramanya Sharma, J.K.Sridhar (violin), K.V.Jayachandrarao (mridanga), H.S. Venugopal (flute) and Giridhar Udupa (ghata) imparted appropriate support. The comping of the programme both in English and Kannada lacked in enunciation and professionalism.

Sowmya scintillates:

Sowmya Narayanan, a disciple of Guru Radha of Chennai performing at Khimcha auditorium, Bharatiya Vidya Bhavan revealed her good grasp of Bharatanatya. She is lean and tall. She is blessed with expressive eyes and attractive face. All this worked in favour of the dancer and the result was in the positive. Sowmya began with a Todaya mangalam followed by Pushpanjali and Dr. Balamuralikrishna's composition. She had selected Lalgudi Jayaraman's Charukeshi padavarna 'Innum enmanam ariyada' for a detailed elaboration. Her Bharatanatya profile, with grace in her dance, was more than adequately equipped for the stage performance. Better footwork in the faster passages and

cleaner technique were found in abundance in her nritta.

With a costume change, she entered the stage and visualised with aplomb the greatness of Lord Shiva pictured in Purandaradasa's famous pada 'Chandrachooda Shivashankara'. The drawing power of her expressional range came to the fore in the portrayal of how Shiva became blue-necked 'Neelakantha', Kaama dahana, Markendeya bhakti etc in a noteworthy abhinaya. She artistically evoked vatsalya rasa on the basis of a Subramanya Bharati-poem 'Chiannamchiru' (ragamalika). Sowmya concluded her recital with a tillana in Suruti raga by Uttakkadu Venkatasubaiyer. The dancer received active support from Guru Radha (nattuvanga), Hariprasad (vocal), Kalairasan (Violin), Jayaram (flute) and Ramakrishnan (mridanga).

Excellent Ranjani Ganeshan:

Seasoned dancer-choreographer-Guru Ranjani Ganeshan Ramesh excelled in all the aspects of a Bharatanatya recital held at Yavanika under the EFCEP series. Not only she had successfully choreographed 'Navarasa Shiva shakti' but also led a group of her students Anjali Anand, Selvi, Latha Yadav, Vidya Murali, Vadya Narayanan and Ashwini Rao in that dance feature. The navarasas or nine sentiments were depicted through the medium of varied episodes connected with Lord Shiva and Parvathi and also Ardhanareeshwara. The dance feature began with a eulogy of Lord Shiva. His attributes were sketched as Shiva-Purusha shakti, and Shiva panchakshari stotra by Adi

Shankaracharya. Ranjani's technical mastery and imaginative choreography with abundance of natural talent and gift stood in bold relief.

The composition in Tamil 'Navarasa nayaki Shivanai' was explored step by step in the delineation of the nine rasas. Swaras appended to each portion were beautifully utilised for nritta. Nattakuranji (shringara), Begade (Beebhatsa), Kaanada (Bhayanaka), Behag (Adbhuta), Kapi (Hasya: with a change in gati and demanding jatis), Shahana (Karuna) and others took the audience to the world of delight and devotion. 'Om Namah Shivaya' to the accompaniment of tana in Mohana and 'Nagendra haaraaya' followed this. Praveen kumar (nattuvanga), Srishuka (vocal), Venugopal (flute), Prasannakumar (morsing, khanjira) and Narayanaswamy (mridanga) did exceedingly well.

Narada Kuravanji in Mohini Attam:

Mohini Attam, the dance of the enchantress, is a traditional dance form of Kerala. This is essentially a lasya form. The swaying movements resemble the number '8'. The simple costumes and jewellery which is known as 'Vischithee' and the body movements with unique steps attributing to the kaishiki vrutti are the two striking features of Mohini Attam. Subtle expressions, gentle adavus and chollus are its hallmarks.

Perhaps for the first time, the horizons of this graceful dance form are extended by adapting it to present a Kannada work. Veteran and brilliant Mohini Attam exponent-Guru Sreedevi Unni is credited with this unique artistic venture. Her training under renowned Gurus like K.K.Balakrishnan Nair, Kelappan, Kalamandalam Chandrika and

Kalamandalam Kalyanikutty Amma has been fruitful. Sreedevi has been doing good work in carrying out research into the age-old dance form and her attempts of popularising Mohini Attam amongst the Kannada-audience and lovers of dance have been laudable.

The dance-drama titled 'Narada Kuravanji' based on the legendary Haridasa Vadiraja's krithi in Kannada choreographed by Sreedevi Unni and presented at Ravindra Kalakshetra under the banner of 'Monisha Arts' was a grand success. It is an important episode drawn from Mahabharatha. Vadiraja has composed countless padas with 'Hayavadana' as his pen-name. In this work the saint-poet explains the greatness of Lord Krishna and His love towards His devotees. The theme revolves around the 'Rukmini Swayamvara', the marriage of Rukmini with Lord Krishna.

Rukmini's brother Rukmangada desires to perform the marriage of his sister with his dear friend King Shishupala. Rukmini doesn't like this. The most handsome, intelligent, mischievous, fearless and daring Krishna enchants her. She could not communicate her love and/or sentiments to Him. Ultimately Saint Narada helps Rukmini in the disguise of a 'Kuravanji' (a female gypsy).

Before this, the acts of Rukmini like confiding to her sakhis about her love towards Krishna, sending her parrot as a messenger to Lord Krishna to convey her love, an amused Narada coming down to Rukmini in the guise of a Kuravanji et al were shown through the medium of Mohini Attam. Flautist Dwaraki Krishnaswamy composed the Kannada work to music. Sreedevi had explored the entire vocabulary of Mohini Attam in binding the mythological theme artistically.

The off-white costume, simple jewellery, the distinctive sandal paste (chandana) on the forehead of the dancers, the typical hairdo etc, caught the eyes of the rasikas. Sreedevi Unni as Kuravanji led the grand show with her seasoned talent and artistry. She had Sumana Nagesh (Rukmini), Divya Prakash (parrot), Shanthi Menon, Sajina Venugopal, Sangeetha Banerjee, Deepti Verma, Sangeetha Ravindran, Rashmi Murali, Bindu Ramachandran and Amita Santanam as her qualified co-dancers.

It was a delight to watch the participants maintaining the features of Mohini Attam. Its apparent simplicity, its curvilinear arcs and clear andolika sways, all of which were portrayed with utmost precision. The heart of this style lies perchance it is in a deep withdrawal from the world of the senses. And a smile, especially on a pretty face does the magic. The dancers' nritta left nothing to be desired. It was grace epitomised and the theme was evolved had the hypnotic quality Mohini Attam at its best has. The Abhinaya rather the total angabhinaya by Sreedevi Unni was even and emphatic. Her area of work seemed to be clearly cut out for Sreedevi. The orchestral support lent by Shankar Kerala (vocal), Jayaram (flute), Shankar Raman (Veena), Ajithkumar Kerala (edakka) and Narayanaswamy (mridanga) was enriching. Lighting by Sai Venkatesh was apt to the occasion.

Raju and Lakshmi regale:

Dancers Sathyanarayana Raju and Lakshmi Bai regaled the audience at Yavanika with their well-coordinated Bharatanatyam duet held under the aegis of Every Friday Cultural Evening Programmes. Both of them seemed to be in good stead as per as the language and grammar of

Bharatanatyam was concerned. Accompanied appropriately by Praveenkumar (nattuvanga), D.S. Srivatsa (vocal), Mahesh (flute) and Janardhan (mridanga), Raju and Lakshmi went through their traditional agenda with agility and aplomb. Though on a couple of occasions Lakshmi seemed to be somewhat late in striking a posture and reaching the sama, the overall impression created by them was in the affirmative of their hard work and artistic talents. Raju was graceful and his angikas were good. The duo excelled each other in nritta, nritya and abhinaya. This was evident in the delineation of the famous Todi varna 'Roopamu joochi' addressed to Lord Shiva. The devotee is enamoured by the beauty of Lord Shiva and prays the Lord to have a reunion. The dancers neatly depicted this. They successfully met the demands of the complicated jatis in enriching their nritta.

Whirlwind veena recital:

It was a whirlwind veena recital by Shankar Raman, a disciple of Rajeswari Padmanabhan at Sri Jayarama Seva Mandal held under the banner of 'Samskrithika Sourabha', Dept. of Kannada and Culture. It was a no-holds-barred performance and the ragas and layas blossomed exquisitely in his play. The output was never harsh. His allegiance to the tradition and classicism of Karnataka music was conspicuous throughout the recital. Kalyanasanthana (Nadaloludai), Charukeshi (Aada modi galada) and Kedara (Rama nee pai) were carved out in the manner of a skilled craftsman. The alapana in Reetigowla for 'Janani ninnuvina' followed by kalpanaswaras gushed forth like a majestic river and on occasions branched off like tributaries. True

there were a few surprising intrusions here and there but considering the overall effect, these could be ignored. He explored all the possibilities of veena in rendering 'Niravadhi sukhada' (Ravichandrika). The chittaiswaras appended to it were handled in such a manner as to vouch for his grip over laya and the instrument. He received a big impetus in the form of perfect mridanga support from C. Cheluvvaraju. Srishyla added beauty to the instrumental recital with his useful ghata pakka vadya.

BGS music conference:

The 33rd music conference of the Bangalore Gayana Samaja was held for a week and the president of the conference Guru Maya Rao was conferred the title of 'Natya Kala Rathna' by the chief minister of Karnataka S.M. Krishna. Reputed singer Sudha Raghunathan sang to the accompaniment of M.R. Gopinath (violin), Skanda Subramanyam (mridanga) and Ravikumar (ghata). No doubt, she had grasp over the classical idiom but there seemed to be some difficulty with her voice. Over-stress and straining of the vocal chords had its say quite often. The usual sweetness and richness of her melodious voice was on a few occasions seemed to be at a discount. Nevertheless, her approach was highly classical, traditional and professional.

Sudha's Harikambhoji ('Dinamani vamsha' with raga and swara vistara) and Reetigowla ('Nannu vidachi kadalukara') was a pleasurable experience. Shanmukhapriya was sketched on a wide canvass. 'Sadashraye Abhayambike' was the krithi.

Her artistic and technological expertise came to the fore in the raga, tana and pallavi in Kalyani raga. She negotiated the pallavi keeping in tact

both music and mathematics. Mysore Vasudevacharya's 'Bhaja re manasa' (Abheri), 'Alai payade' (Kaanada) and others were attractive.

Vibrant violin duet:

It was a no-holds-barred violin duet by the reputed violinist brothers Mysore M. Nagaraj and Dr. M. Manjunath. Each of them successfully and artistically reproduced and added to every manoeuvre of the other. Mood hath its day with every artiste. It was at the brothers' beck and call to be summoned at any and every time. The flower of their creativity and stride faced the most amicable winds with resonant accompaniments provided by Mannargudi Eswaran (mridanga) and T.V. Vasan (ghata). Their creative spirit seemed under no shackles.

The initial 'Vande nishamham' (Hamsadhwani), 'Paahi maam Sri Raja Rajeshwari' (Janaranjani) and a rare raga 'Gurjari' (a derivative of Mayamalavagowla for a rare Dikshitar's krithi 'Gunijanaadinuta') followed by 'Mamava sada janani' (Kaanada) were rendered with a rare beauty and conviction. The tone of their violins had a cleaner texture. The kalpita sangeetha phase was well poised in equal measures of rhythm. Dr. Manjunath's sensitivity of mind and soul was furnished in his detailed Todi. Always in a roaring form and fettle, he was in the right frame of mind for this. The Thyagaraja krithi 'Kaddanu variki' with neraval at 'Mudduga' and swaras was of a high class. Nagaraj and Manjunath made it a memorable experience.

I was pleasantly surprised to hear Nasikabhushani in its elaborated version. The 70th melakartha raga with a vakra sanchara of ma ri ga sa in avaroha was given an expansive airing. This was the pallavi raga.

Tana shared by both came after the detailed ragalapana. Manju demonstrated the pallavi line 'Madhure Meenakshi Kanchi Kamakshi' by singing it. Then the pallavi was rendered with all the ornamentations like change in kaala and gathi. It was in the swara vinyasa that the brothers opened up a new vista. More than twenty ragas were rendered in quick session in their individual turns. But the jet-speed with which those swaras were rendered yielded mixed results.

It was Gandhi Jayanthi (Oct.2) on the day of their violin duet. Appropriate to the occasion, they rendered Gandhiji's favourite bhajan 'Raghupathi Raghava Rajaram' with lyrical and emotional intensity. Their concert concluded with a tillana in Tillang raga.

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Edneer Swamiji delights:

The Dasara celebrations under the auspices of Sri Edneer Math, Edneer took off to a traditional and cultural start. Sri Keshavananda Bharathi Sripadangal, the head of the Math inaugurated the celebrations by lighting the lamp. Raju Narayanaswamy, Collector, Kasargod and Dr.Manorama Rao were the chief guests. The cultural programmes featuring Carnatic music and Yakshagana Tala maddale recitals were held under Bharathi Kala Sadana at its own Sri Krishna Rangamandira.

The first programme was given by the Swamiji himself. Vibrantly supported by T.G.Gopalakrishnan (violin), B.C.Manjunath (mridanga),

Gurumurthy Vaidya (tabla) and Devaraj Suratkal (mandolin), the singer-Swamiji created an unending flow of melody and devotion. The Swamiji's commitment to fine arts is immense and vivid. No one can separate music from his personality. He is already wellknown for his compositional abilities. Besides his own compositions he sang a number of other compositions in different languages.

He began his recital with Sanskrit shlokas in praise of different Gods and Goddesses. Then the musical spell started. Hamsadhwani (Vandisuvudu adiyali), Arabhi (with a short alapana, 'Sri Parameshwara paalis'), Bhowli (a Sant Ramanand krithi 'Jaya Durge'), Abheri (a Purandaradasa pada 'Yadava nee baa'), Punnagavarali (in madhyama shruti, a Tulu composition 'Navarathi battandu') and others. The highlight of his more than a 90-minute recital was the rendition of a self-composed ragamalika and talamalika number eulogizing the Goddess in Her multi-faces. 'Sri Durgadevi paahi maam' was the opening lines of the composition. The ragas featured in the chain were Maand, Shanmukhapriya, Kalyani, Bhairavi, Anandabhairavi, Vasantha, Shivananjani, Mohana and Kapi. The selection of the ragas apt to the mood and meaning of the text of the songs demonstrated Swamiji's grasp of the idiom. He sustained the enchantment of the audience till the end. Rajendra Kalluraya's comping was relevant.

Fine female flautist:

Geetha Gopal is one of the few, countable on fingers, able and efficient flautists of Karnataka. She has that high calibre in terms of the established parameters and credentials in the Carnatic bani. Forthcoming in

appreciation of her talents and insisting on standards and excellence one was delighted to attend her performance at Sri Shringeri Shankara Mutt, Shankarapuram during the Navarathi festivities.

Geetha is very active in the Carnatic scene who is quite well equipped and versatile. She has been proving her worth through her deep commitment, involvement, refreshing approach, consistency etc, that even her repeated exposures do not cause any feeling of staleness. With a remarkable and powerful lungpower she admirably unleashed the power of music. Her blowing technique was also remarkable. And hence there was clarity of expression and diction. One could decipher the sahitya easily. But, somewhat a high decibel was the only hitch. It came in the way of total enjoyment.

Supported by J.K.Sridhar (violin), Dayananda Mohite (mridanga) and Shadagopan (khanjira), Geetha laid a firm foundation to her recital with the time-honored Kalyani varna. One was happy to hear Dikshitar's Gowla composition 'Sri Mahaganapate-ravatumaam' in a demanding mishra chapu tala. Nowadays it is rarely heard on the platform. Geetha went about it in a grand manner and dealt with the chittaiswaras appended to it confidently and then concluded the krithi with a neatly done svaravinyasa. After a pleasant Kaanada (Mamava sada Janani), she drew raga Malayamaruta (Thyagaraja's 'Manasa etulortu') on a wider canvass. The flautist's seasoned artistry came to the fore in the formation of the raga both in the alapana and kalpanaswara formats.

Rewarding Veena:

Pushpa Kashinath's rewarding veena recital at Sri Avani Shankara Mutt, West of Chord Road, brimmed

with zest. Her presentations were very classical and elegant, reveling in harmonies, playing with sonorities, emphasizing color, order and linear design with a dazzling virtuosity. However, one felt that the instrumentalist could have resisted laying on thick dollops of prettification and sentiment on a couple of occasion.

She opened her recital with the Kalyani varna followed by Mysore Vasudevacharya's 'Mamavatu Sri Saraswathi' (Hindola), Nalinakanthi (GNB's 'Nee padame gati') and Amrithavarshini (Muthaiah Bhagavata's 'Sudhamayi') were notable for a clean-edged riveting performance. She drew forth a lush tone and marvelous music deploying a fluently expressive range of touch as if in inspired search of the poetry and essence of sound in the rendition of Madhyamavathi ('Palimchu Kamakshi'), Shyama Sastry and Bhairavi (Dasar's 'Odi baarayya'). Pushpa concluded with a Dwijavanthi tillana by M.Balamuralikrishna. B.Dhruvaraj (mridanga), L.Bheemachar (morsing) and A.V.Kashinath (khanjira) lived upto the expectation and imparted dynamic support to the main artiste.

Ranjitha in EWCEP:

The Dept. of Kannada and Culture has once again put another right step forward by starting a new series of programs at Nayana auditorium of Kannada Bhavana. Ever since K.C.Ramamurthy took charge the director of the Department, there has been a laudable activity in the field of fine art and culture. This time it was Every Wednesday Cultural Evening Programme series. Considering the large number of young and talented artistes waiting in the wings to exhibit their talent, this series may turn out to be a boon. The artistes are given the stage and a certificate.

The series was inaugurated by Rani Satish, minister for Kannada and Culture in the presence of C.S.Kedar, the new Secretary of Dept. of Kannada and Culture and K.C. Ramamurthy, director, DK&C. The first programme was presented by Ranjitha, a disciple of Guru Lalitha Srinivasan of Nupura and a daughter of Justice Manjula Chellur and Dr.C.N.Gupta. Ranjitha is without doubt, talented. But one that evening she seemed to be slow on a couple of occasions. Though she had had the inspiring nattuvanga from her Guru Lalitha Srinivasan, the other members of the orchestra needed to be more accurate and agile. Ranjitha came into her own in the delineation of the famous Navaragamalika varna by Patnam Subramanya Iyer 'Valachi Vacchi'. The depiction of virahotkhandita and mugdha nayakis was excellent. The charana and ettukkadais brought back her on rails. She performed with lot of enthusiastic enjoyment. Her abhinaya was communicative. An Antahapura Geethe (Poems in praise of Belur Sri Chennakeshava) in Udayaravichandrike raga was portrayed by Ranjitha. Here she could sketch the pictures of varieties of heroines like Dheere, Pragalbhe, Virahotkhandita and Khandita. Javali in Khamach fall in line with it.

She drew the special attention by rendering a short dance-drama depicting the greatness of Lakshmi, Saraswathi, Parvathi and Durga as a combination of all the first three Devis by stringing together different Sanskrit shlokas followed by a Dikshitar-krithi 'Kamakshim vara Lakshmi'. Guru Lalitha Srinivasan's weilded the cynabals with professional elan. Mythili Anatharaman (vocal), Shankararaman (veena), Ashwatha narayana (flute) and

B.R.Purushottam (mridanga) were the other accompanists.

Dedicated Shilpa Utoppa:

Shilpa Utoppa is a young and prospective dancer. She is lean and her limbs are flexible. Added to this is her dedicated practice and involvement in her performance. Her Bharatanaty recital at CMR Institute auditorium, Kalyan Nagara, showed her fair grasp of technique and the line and profile of her movements could not be faulted.

After paying obeisance to the Lord Ganesha ('Vandisuvudadiyal') and also sketching the attributes of the Elephant-headed God, she took up the Todi varna ('Adi Shivan') for an expansive elucidation. Varied traits of Lord Shiva were graphically presented. His acts of killing of demons, Manmatha Vijaya, Ardhanareeshwara et al were depicted neatly in her abhinaya. The nritta, nrithya and abhinaya were of a high standard. She enacted the Seetha Swayamvara and other episodes based on the lyrics of a Purandaradasa pada 'Adigo barutihane' (ragamalika, aditala). A Javali 'Mataadabaarade' (Poorvikalyani) was done well. In 'Baaro Krishnayya' the dancer's histrionic-artistry was noteworthy. She concluded her recital with a tillana in Dhanasri raga.

Guru Padmini Ramachandran (nattuvanga), Ramesh Chadaga (vocal), J.K.Sridhar (violin) and B.C.Manjunath (mridanga) lent zestful support to the dancer.

Kannada Vachanas in Karnatak Music:

The Kannada Vachanas by Shiva Sharanas (saint-devotees) of Karnataka are of great socio-philosophical values. They have their own significance from the literary point of view too. These Vachanas

(sayings) are sometimes like sugar-coated pills enlightening the humanity about the hard facts of life. The Sharanas who are the staunch devotees of Lord Shiva have tried to bring in a revolution in the social set up through their sayings.

These Vachanas are adapted to classical ragas and are sung as tail-pieces in the concert pattern. The two names that deserve a mention here in making them musical are Aa.Na.Krishnarao, a literary giant and Pandit Mallikarjuna Mansur, a legendary vocalist from Hubli. It is worth noting that Pandit Mallikarjuna Mansur refused to sing in the National Programme of music under the aegis of the Akashwani, when he was not allowed to sing a Kannada Vachana during the course of his programme. He relented and sang for Akashwani only after his demand was conceded.

Thus, Vachanas got featured in Hindusthani recitals, in particular, and of course in Hindusthani ragas. Many musicians toed this line and Vachana singing became a familiar form of music. Even the instrumentalists started rendering them in their recitals. However, they found their place mostly in the latter half of a concert.

Vasudha Prahlad, a disciple of veteran musician T.Sachidevi and the daughter of another seasoned musician Uma, enthralled the packed audience at Khimcha Auditorium of the Bharatiya Vidya Bhavan by opening up a new vista in the above direction. She presented a full-fledged Karnatak vocal recital featuring exclusively Vachanas by different Sharanas. Her hard work under a project of the Central Government scholarship bore fruits.

The young singer was in fine form from the beginning and showed commendable imagination in concert planning and execution by including

familiar and unfamiliar Vachanas. She had followed the concert-pattern of varna-madhyamakala and vilambakala Vachanas, tillana and a mangala.

She had created a Tana-varna by herself by adapting the sahitya of a Vachana by Basavanna. 'Kannugala tumbida balika' in Sriranjini raga was the varna. It had pallavi, anupallavi, chittaiswaras, charana and ettukkade swaras knit imaginatively together by Vasudha. The taut structure of the varna attracted the rasikas. A Vachana by Nijaguna Shivayogi 'Suranatha Chandi' in Hamsadhvani raga made up for a Devi stuti. 'Shivanallade Devarilla' by Tontada Siddhalinga Yati was crisp. A short alapana of Kalyani followed. Vasudha demonstrated her wholesome talent in its explication. She surprised us by singing 'Ettana maamara ettana kogile' by Allama Prabhu attached with kalpanaswaras. Her hold over the rhythm was remarkable.

'Kala beda kola beda' (Abhogi, khanda chapu, Basavanna), 'Nudidare muttina haaradantirabeku' (Hindola with a short alapana), 'Vachanadalli naamaamrutava tumbi' (Andolika), 'Hara tanna bhaktara' (Hamsanandi, Devaradasimaiah), 'Swami neenu shashwata neenu' (Kaanada with a brief alapana, Basavanna) and 'Lokada chestege' (Sindhuhairavi, Akka Mahadevi) were very impressive renderings.

Vasudha's Keeravani raga-suite ('Ullavaru Shivalayava maduvuru', with madhyama kala sahitya and swaras for 'Koodala Sangamadeva')

was a testimony to her musical maturity. The detailed singing of Shanmukhapriya was an aural treat. Covering the tristhais with ease she erected a grand edifice of the raga. Basavanna's 'Ettetta nodidaru' with neraval at 'Vishwato bahu' was bedecked with scholarly kalpanaswaras.

She had included a tillana too. It was in Behag raga. And the sahitya for it was Basaveshwara's 'Tandeyu neene taayiyu neene'. The Mangala was based on a Sarpabhushana Vachana in Sowrasthra raga. The vocal impact was strong. Her grip of the swaras was also commendable. Suneetha Ramabhadran revealed herself as violinist of great potential in this recital. Her support was enriching. Vasudha had complementary percussion support by Keshavan (mridanga) and Shashikala (ghata).

MAN Foundation founded:

Sangeetha Bhushana M.A.Narasimhachar is a veteran vocalist. He has proved his worth as an accomplished teacher and trained a large number of students. M.A. Nara simhachar has authored a good number of scholarly articles on music. He has many important awards and titles to his credit. Even today, the septuagenarian artiste is active and readily shares his knowledge with those who seek it.

To immortalize his contribution and to encourage young talents by awarding scholarships and awards and holding varieties of programmes veteran vocalist R.K.Srikanthan at Bangalore Gayana Samaja launched

'M.A.Narasimhachar Music Foundation'.

Musicologist S.Krishnamurthy presided over the function. The programme was held in such a manner as befitting the stature of MAN.

The formal launching of the Foundation was followed by a melodious vocal recital by Rajakumar Bharathi. Very artistically and vibrantly supported by Dr.Mysore Manjunath (violin), H.S.Sudheendra (mridanga) and Srishlyan (ghata), Rajakumar regaled the audience with his seasoned singing. He had some interesting items on his agenda. The concert took off to a rousing start with the popular Saveri varna ('Sarasuda') and a crisply rendered 'Maha Ganapati' (Nata). The swaras were short and succinct. One enjoyed the musical input of the Kannada pada 'Varava kodu Vaagdevi' set to Ranjani raga rounded off with kalpanaswaras. The usage of the 'sa ma ga sa' phrase was interesting. A Shyama Sastry's infrequent-krithi 'Triloka maata nannu brovu' in Pharaz raga was absorbing. Raga Chayatarangini and the krithi on Goddess Saraswathi was captivating.

The rasikas feasted upon the detailed version of Shankarabharana ('Swararaga- sudharasa' with alapana, neraval and swaras) which was reflective of his creativity in both the kalpita and kalpana spheres of music. Before concluding his recital Rajakumar sang a composition by Subramanya Bharati and 'Tamboori meetidava' with emotional intensity.

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GUNAGRAHI

ಸಾಧನೆಯ ಸಂತಸದಲ್ಲಿ ಕರ್ನಾಟಕ

ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಮತ್ತು ನೈರ್ಮಲೀಕರಣ

ಕರ್ನಾಟಕ ಸರ್ಕಾರವು ರಾಜ್ಯದ ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳಲ್ಲಿರುವ ಪ್ರತಿಯೊಬ್ಬರಿಗೆ ದಿನವೊಂದಕ್ಕೆ 55 ಲೀಟರ್ (ಎಲ್ ಫಿಒಡಿ)ಗಳಷ್ಟು ಸುರಕ್ಷಿತ ನೀರನ್ನು ಪೂರೈಸಲು ಕಂಕಣಬದ್ಧವಾಗಿದೆ.

★ ಒಟ್ಟು 56682 ಜನವಸತಿಗಳಲ್ಲಿ 31668 ಜನವಸತಿಗಳಿಗೆ 55 ಎಲ್ ಫಿಒಡಿ ನೀರನ್ನು ಈಗಾಗಲೇ ಒದಗಿಸಲಾಗಿದೆ. ಉಳಿದ ಜನ ವಸತಿಗಳಿಗೆ ಮುಂದಿನ ಎರಡು ವರ್ಷಗಳಲ್ಲಿ ತಲಾ 55 ಲೀಟರ್ ನೀರು ಪೂರೈಕೆ. ★ ಕಳೆದ ಒಂದು ವರ್ಷದ ಅವಧಿಯಲ್ಲಿ 2600 ಕೊಳವೆ ನೀರು ಸರಬರಾಜು ಯೋಜನೆ ಹಾಗೂ ಕಿರುನೀರು ಸರಬರಾಜು ಯೋಜನೆ ಹಾಗೂ 4000 ಕ್ಕೆ ಪಂಪು ಕೊಳವೆ ಬಾವಿಗಳ ಮೂಲಕ 3000ಕ್ಕೂ ಹೆಚ್ಚು ಗ್ರಾಮಗಳಿಗೆ ಕುಡಿಯುವ ನೀರು ಸೌಲಭ್ಯ. ★ ಈ ವರ್ಷ ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಯೋಜನೆಗಾಗಿ ರೂ. 345.55 ಕೋಟಿ ಮೀಸಲು. ★ ಗ್ರಾಮೀಣ ಪರಿಸರ ನೈರ್ಮಲ್ಯದ ಉದ್ದೇಶದೊಂದಿಗೆ “ಸ್ವಚ್ಛ ಗ್ರಾಮ ಯೋಜನೆ” ಜಾರಿ. ರಸ್ತೆ, ಚರಂಡಿ ಹಾಗೂ ಶೌಚಾಲಯ ಸೌಲಭ್ಯಗಳು. ಹೊಗೆರಹಿತ ಒಲೆ ಸರಬರಾಜು. ಗ್ರಾಮಗಳ ಹೊರವಲಯಗಳಿಗೆ ಗೊಬ್ಬರ ಗುಂಡಿಗಳ ಸಾಗಾಣಿಕೆ ಇವು ಈ ಯೋಜನೆಯ ಪಂಚಸೂತ್ರಗಳು. ಈ ವರ್ಷ ಒಟ್ಟು ರೂ.200 ಕೋಟಿ ಮೊತ್ತದಲ್ಲಿ 1000ಗ್ರಾಮಗಳಲ್ಲಿ ಈ ಯೋಜನೆ ಅನುಷ್ಠಾನ. ★ ನಿರ್ಮಲ ಗ್ರಾಮ ಯೋಜನೆಯಡಿ 7.48 ಲಕ್ಷ ಗ್ರಾಮೀಣ ಕುಟುಂಬಗಳಿಗೆ ಶೌಚಾಲಯ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ಸಹಾಯಧನ ನೀಡಿಕೆ. ★ ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳಲ್ಲಿ ಕುಟುಂಬ ಶೌಚಾಲಯ ಬಡತನ ರೇಖೆಗಿಂತ ಕೆಳಗಿನ ಕುಟುಂಬಕ್ಕೆ ರೂ.2000 ಮತ್ತು ಬಡತನ ರೇಖೆಗಿಂತ ಮೇಲಿರುವ ಕುಟುಂಬಕ್ಕೆ ರೂ.1200ಗಳ ಸಹಾಯಧನ ಸೌಲಭ್ಯ. ★ ಈ ವರ್ಷದಿಂದ ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳ ಶಾಲೆಗಳಿಗೆ ಕುಡಿಯುವ ನೀರು ಮತ್ತು ಶೌಚಾಲಯ ವ್ಯವಸ್ಥೆ ಕಲ್ಪಿಸಲು ಹೊಸ ಕಾರ್ಯಕ್ರಮ. ★ ವಿಶ್ವಬ್ಯಾಂಕ್ ನೆರವಿನಿಂದ ರೂ.447 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ಸಮಗ್ರ ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಮತ್ತು ಪರಿಸರ ನೈರ್ಮಲ್ಯ ಯೋಜನೆ. 1105 ಗ್ರಾಮಗಳಲ್ಲಿ ಅನುಷ್ಠಾನ. 923 ಗ್ರಾಮಗಳಲ್ಲಿ ಕಾಮಗಾರಿಗಳು ಪೂರ್ಣ. ಉಳಿದ ಗ್ರಾಮಗಳ ಕಾಮಗಾರಿಗಳು ಮಾರ್ಚ್ 2001 ರೊಳಗಾಗಿ ಪೂರ್ಣ. ★ ಗದಗ, ಹಾವೇರಿ, ಧಾರವಾಡ, ವಿಜಯಪುರ ಮತ್ತು ಬಾಗಲಕೋಟೆ ಜಿಲ್ಲೆಗಳ 201 ಗ್ರಾಮಗಳಲ್ಲಿ 69.70 ಕೋಟಿ ವೆಚ್ಚದ ನೆದರ್‌ಲ್ಯಾಂಡ್ ನೆರವಿನ ಕುಡಿಯುವ ನೀರು ಮತ್ತು ನೈರ್ಮಲ್ಯ ಸೌಲಭ್ಯ ಪೂರ್ಣ. ★ ಮೈಸೂರು, ದಕ್ಷಿಣ ಕನ್ನಡ ಮತ್ತು ಬಳ್ಳಾರಿ ಜಿಲ್ಲೆಗಳಲ್ಲಿ ಪ್ರಾಯೋಗಿಕ ಸಮುದಾಯ ಆಧಾರಿತ ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಮತ್ತು ನೈರ್ಮಲ್ಯ ಯೋಜನೆಯ ಅನುಷ್ಠಾನ. ಇದಕ್ಕಾಗಿ ರೂ.152 ಕೋಟಿ ಮೀಸಲು. ★ ಮುಂದಿನ 4 ವರ್ಷಗಳ ಅವಧಿಯಲ್ಲಿ ಗ್ರಾಮೀಣ ಕುಡಿಯುವ ನೀರು ಮತ್ತು ನೈರ್ಮಲೀಕರಣಕ್ಕಾಗಿ ರೂ.4,444 ಕೋಟಿ ಮೀಸಲು. ★ ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಯೋಜನೆಗಳ ಕಾರ್ಯಾಚರಣೆ ಕುರಿತು ಸಮೀಕ್ಷೆ. ಸರಾಸರಿ ಶೇ.93 ಯೋಜನೆಗಳು ಸುವ್ಯವಸ್ಥಿತ ಕಾರ್ಯಾಚರಣೆಯಲ್ಲಿರುವುದು ದೃಢೀಕರಣ. ★ ರಾಜ್ಯಾದ್ಯಂತ ಕುಡಿಯುವ ನೀರಿನ ಮೂಲಗಳ ಗುಣಮಟ್ಟ ಪರೀಕ್ಷೆ ಕಾರ್ಯಕ್ರಮ ಜಾರಿ. ಈ ವರ್ಷ 2 ಲಕ್ಷ ಮೂಲಗಳ ಸಮೀಕ್ಷೆಯ ಗುರಿ. ಈಗಾಗಲೇ 74.000 ಮೂಲಗಳ ಗುಣಮಟ್ಟ ಪರೀಕ್ಷೆ ಸಂಪೂರ್ಣ. ★ ರಾಜ್ಯದ 192 ಸಮಸ್ಯಾತ್ಮಕ (ಅಧಿಕ ಪ್ರೋಬ್ಲೆಮ್/ಅಧಿಕ ಲವಣಾಂಶ ಇತ್ಯಾದಿ ಕಾರಣಗಳಿಂದ ಕಲುಷಿತಗೊಂಡಿರುವ) ಗ್ರಾಮೀಣ ಜನವಸತಿಗಳಿಗೆ ಸುರತ ಕುಡಿಯುವ ನೀರಿನ ಸರಬರಾಜಿಗಾಗಿ “ಸಬ್‌ಮಿಷನ್” ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮ ಜಾರಿ.

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